The Curtis Institute of Music

Catalogue

1932-1933

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THE CURTIS INSTITUTE OF MUSIC

Catalogue
1932-1933

Owing to adverse financial conditions there is no printed edition of the Catalogue for the year 1932-1933. For record, three official typewritten copies were made.

This is official copy number Three.

RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA

THE CURTIS INSTITUTE OF MUSIC

FOUNDED AND ENDOWED IN 1924 BY
MARY LOUISE CURTIS BOK

NOW RECEIVES ITS SUPPORT FROM
THE MARY LOUISE CURTIS BOK FOUNDATION

CREATED MARCH 23, 1932

THE INSTITUTE IS OPERATED
UNDER A CHARTER
OF THE COMMONWEALTH OF PENNSYLVANIA

THE INSTITUTE IS ACCREDITED
BY THE UNITED STATES GOVERNMENT
FOR THE TRAINING OF NON-QUOTA
FOREIGN STUDENTS

A letter dated September 3, 1926 from the Commissioner General of Immigration to The Curtis Institute of Music, states:

"It gives me pleasure to advise that your school has been duly approved by the Secretary of Labor as an institution of learning for immigrant students, in accordance with the Immigration Act of 1924. The Department of State has been notified of this action for transmission of the information to all American consular officers, who will then be in a position to consider applications for the required non quota student visas."

(signed) Harry E. Hull
Commissioner General

P U R P O S E

TO HAND DOWN
THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE

Students receive

Instruction by world-famous artists who give individual lessons

Free tuition

Financial aid, when warranted

Steinway grand pianos, string and wind instruments rent free, when deserving

Opportunities to attend concerts of the Philadelphia Orchestra, as part of their musical education

Students have opportunity to appear in The Curtis Institute Concert Courses given outside of Philadelphia. They also appear as members of Chamber Music Groups at The Pennsylvania Museum of Art in Philadelphia, and in other cities. In public concerts given by The Curtis Symphony Orchestra in Philadelphia and its suburbs, and in other communities, students participate as members of the orchestra or as soloists with it -- and over radio regularly broadcast from Casimir Hall over The Columbia Broadcasting System.

Upon satisfactory completion of his studies

The Curtis graduate of exceptional achievement is given assistance in beginning a public career

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Concert Management
Richard Copley, New York
The Curtis Institute Concert Bureau,
Philadelphia

O F F I C E R S

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THE FACULTY

Musical

Aronoff, Max
Bailly, Louis
Barber, Samuel
Bimboni, Alberto
Bonade, Daniel
Brees, Anton
Brodsky, Jascha
Caston, Saul
Chasins, Abram
Connell, Horatio
de Gogorza, Emilio
del Negro, Ferdinand
de Montoliu, Placido
Donatelli, Philip
Drummond, Ethel
Finn, Caesar
Frantz, Florence
Fugmann, Andreas
Gerhard, Charles
Germani, Fernando
Goldovsky, Boris
Halbwachs, Martha
Harms, William
Hilsberg, Alexander
Hofmann, Josef
Horner, Anton
Kaufman, Harry
Kincaid, William
Lawrence, Lucile
Levin, Sylvan
Levine, Joseph
Luboshutz, Léa
Mario, Queena
Meredith, Eleanor
Miller, Frank
Miquelle, Renée Longy
Pons, Max
Reiner, Fritz
Rybner-Barclay, Dagmar
Salmond, Felix
Salzedo, Carlos
Saperton, David
Scalero, Rosario
Schwar, Oscar
Tabuteau, Marcel
Torello, Anton
van Emden, Harriet
Vengerova, Isabelle
von Wymetal, Jr., Wilhelm
Westmoreland, Elizabeth
Zechiel, Ernest
Zimbalist, Efrem

Academic

Daudon, René
de Montoliu, Placido
Gregory, Eufemia Giannini
Shumway, Mary
Türk, Martha
Wesner, Mary

S T U D I E S

Accompanying

Aesthetics, Applied

Campanology

Chamber Music and
Ensemble Playing

Conducting

Eurhythmics

Harp

Languages and Diction
English Italian
French Latin
German Spanish

Opera

Operatic Acting and
Stage Deportment

Operatic Coaching
and Repertoire

Orchestra

Orchestra Playing
Violin
Viola
Violoncello
Double Bass
Flute
Clarinet
Oboe
English Horn
Bassoon
Contrabassoon
French Horn
Trumpet
Trombone
Tuba
Percussion

Organ

Pianoforte
Grade A
Grade B

Theory and Composition
Composition
Elements and Forms of
Musical Expression
Instrumentation and
Orchestration

Solfège
Dictation

Harmony
Counterpoint

Chamber Music Score
Reading
Orchestra Score
Reading

Viola

Violin

Violoncello

Voice

Division I

VOICE

Instructors

Queena Mario
Harriet van Emden
Emilio de Gogorza
Horatio Connell

Coaching and Repertoire

Max Pons
Dagmar Rybner-Barclay

Diction

René Daudon
Placido de Montoliu
Eufemia Giannini Gregory
Mary Shumway
Martha Türk

I N M E M O R I A M

Minna Saumelle

Emilio de Gogorza

Emilio de Gogorza was born of Spanish-American parents in Brooklyn, New York. In England, he undertook singing as a serious study and continued his studies at the Ecole Monge and the Lycée Louis-le-Grand in Paris. He made his first appearance on the concert stage in France.

Returning to America, the young singer studied with Moderati and Agramonte in New York. Later, a visit to Paris resulted in his becoming a pupil of the famous Émile Bourgeois, singing master of the Opéra Comique.

In 1897 Emilio de Gogorza was heard in a concert in New York with Marcella Sembrich. Since then his appearances have been continuous both in recitals and with the leading orchestras in the United States and Europe.

Queena Mario

Queena Mario, a native of Akron, Ohio, received her first musical training in Plainfield, New Jersey. Winning a scholarship at the National Conservatory of Music in New York, she undertook the serious study of the piano. She first studied voice with Oscar Saenger, continuing with him for three years. During this time she contributed articles to the New York newspapers.

After becoming a pupil of Madame Marcella Sembrich and studying with that famous artiste for three years, Miss Mario made her operatic début as "Juliet" in "Romeo and Juliet", given by the San Carlo Opera Company. In 1921 she was engaged by Antonio Scotti for his transcontinental opera tour, and in the following year she became a member of the Ravinia Opera Company and of the Metropolitan Opera Company of New York, with which companies she is still associated.

Harriet van Emden

Harriet van Emden was born in Milwaukee. At an early age she came to New York and enrolled as a vocal student at the Institute of Musical Art, later going to Berlin to study with Vittorino Moratti. In 1917 she was accepted as a pupil by Madame Marcella Sembrich, with whom Miss van Emden studied until making her début in 1921 in New York City.

During that season Miss van Emden appeared extensively in recitals in this country and the following year made her European début, in Amsterdam, as soloist with the Concertgebouw Orchestra under the conductorship of Willem Mengelberg. Since then she has appeared as soloist with symphony orchestras in the Eastern and Western Hemispheres.

Horatio Connell

Horatio Connell was born in Philadelphia, and had his first instruction there with Emil Gastel. He completed his studies at Frankfurt-on-Main, Germany, under Julius Stockhausen, a pupil of Manuel Garcia.

Mr. Connell made his début at Queens Hall with the London Symphony Orchestra in 1905 and thereafter made most successful tours of Germany and Great Britain, where he was recognized as one of the foremost oratorio singers.

Having spent nine years abroad in study and concertizing, Mr. Connell returned to the United States in 1909, and has since been heard in recitals and at most of the important music festivals throughout the country. He has also appeared as soloist with the leading symphony orchestras in this country and abroad.

Division II

PIANOFORTE

Grade A

Instructors

Josef Hofmann
*David Saperton
Isabelle Vengerova
**Florence Frantz

Grade B

Instructors

Abram Chasins
Ethel Drummond

and others, drawn from the
student body of the Institute

*Assistant to Mr. Hofmann
** Assistant to Mme. Vengerova

The Steinway is the official piano of The Curtis Institute of Music

Josef Hofmann

His father a teacher, pianist-composer and orchestra leader of repute, and his mother a noted soprano of the Cracow Municipal Opera, Josef Hofmann's heritage was a musical one. At four years of age he had already begun the study of the piano. His sister was his first teacher and after a year of instruction the boy came under his father's tutelage.

When five years old, Josef Hofmann made his first public appearance, playing in a town near Warsaw. Other concerts followed, in the leading cities of Poland. At eight the youthful prodigy was heard by Anton Rubinstein who predicted for him a career of exceptional brilliance. In his ninth year the boy pianist played in Germany, France, England and Scandinavia, and in 1887 appeared for the first time in the United States. He gave forty concerts and his remarkable playing aroused the enthusiasm of Alfred Corning Clark, of New York, who generously offered to provide the means for the furthering of the eleven-year-old boy's musical education and artistic growth. Thereupon the young Josef returned to Europe and studied in Berlin. In 1892, four years later, he became the pupil of Anton Rubinstein.

In 1894 the eighteen-year-old youth returned to the concert platform, touring Germany and England. He made his Russian début in 1896 and two years later again toured the United States. Since that time Josef Hofmann has been constantly before the public as a concert pianist.

His compositions are numerous. His orchestra works have been performed in the United States and Europe by Nikisch, Schuch, Safonoff, Stokowski, Zach, Gabrilowitsch, Damrosch and Stock.

David Saperton

Born in Pittsburgh, Pennsylvania, David Saperton began the study of piano at the age of six, under the guidance of his grandfather, an internationally-known tenor and musician. Mr. Saperton's father, a graduate physician of the University of Pittsburgh, was also a basso of repute. At the age of ten, David Saperton made his first public appearance with the Pittsburgh Symphony Orchestra, and at fifteen made his New York début in a recital, appearing soon after as soloist at one of the Metropolitan Opera House Sunday concerts. He then went to Europe and, in 1908, made his Berlin début in a joint recital with Geraldine Farrar, following this with successful appearances throughout Europe and in the United States.

Of late Mr. Saperton has been devoting his time to teaching.

Isabelle Vengerova

A native of Vilna, Russia, Madame Isabelle Vengerova is a descendant of a family widely known in the Russian literary world. At an early age she was sent to the Vienna Conservatory to study the piano with Josef Dachs. She later became a pupil of Leschetizky.

Returning to Russia she continued her studies at the St. Petersburg Conservatory with Madame Essipoff and was soon named her assistant. In 1910, by the unanimous vote of a faculty which included Auer and Liadoff, she was elected Professor of Pianoforte under the direction of Glazounoff and held this position for twelve years.

She has been a member of the piano faculty of The Curtis Institute since its foundation. Madame Vengerova has appeared in concerts in the principal musical centers of Europe and America.

Abram Chasins

Abram Chasins was born in New York. He began to study music at six with Bertha Tapper. Soon afterward he won a scholarship at the Institute of Musical Art and later was accepted as a pupil by Richard Epstein. Between the ages of sixteen and twenty he received private instruction from Ernest Hutcheson and for the following two years continued his lessons with Mr. Hutcheson at the Juilliard Graduate School, where he was awarded a fellowship in piano. Chasins was also successful in winning a fellowship in composition at the same school and pursued this study with Rubin Goldmark. From 1926 to 1929 he studied piano with Josef Hofmann at The Curtis Institute of Music.

Mr. Chasins has composed many works for piano, violin, violoncello and voice, a number of which have been performed by prominent artists here and abroad. His symphonic works have been played by the Philadelphia Orchestra under Stokowski and Gabrilowitsch and by the Philharmonic Symphony of New York under Toscanini, as well as by European orchestras.

Division III

VIOLIN

Instructors

Efrem Zimbalist

Léa Luboshutz

Efrem Zimbalist

Known throughout the musical world as one of the most brilliant of concert violinists, Efrem Zimbalist displayed as a child the genius that was to bring him future renown. At the age of nine he was appointed first violinist of the orchestra at the Opera House in Rostov-on-Don, Russia, his birthplace. Soon after, he was accepted as a pupil by Professor Auer at the Imperial Conservatory of Music, in Petrograd.

In 1911, when he made his American début, the principal cities of Europe had already acclaimed him as one of the world's greatest violinists. Since then, Mr. Zimbalist has made several concert tours around the world. He has composed music for violin, piano and voice and has successful light operas to his credit.

Léa Luboshutz

Léa Luboshutz was born in Odessa, and began her concert career as a violinist at the age of six. Upon the advice of Vassily Safonoff, noted Russian conductor, she pursued her studies at the Moscow Conservatory, where he was director. There she was awarded a gold medal and, at the age of sixteen, was heard in recitals in Poland, Germany, and France. She appeared also as soloist with orchestras under the conductorship of Safonoff and Arthur Nikisch, following this with concerts in America and tours of European countries.

Madame Luboshutz later studied for three years with Eugène Ysaÿe and became one of his most brilliant pupils. Since then she has appeared extensively in concerts and as soloist with leading orchestras, both in the United States and abroad.

Division IV

VIOLA AND CHAMBER MUSIC

Instructor

Dr. Louis Bailly

Assistant

Max Aronoff

Chamber Music

The purpose is to provide advanced students with the necessary experience in chamber music playing and to enable them to gain a comprehensive and practical knowledge of chamber music repertoire.

Dr. Louis Bailly

A native of Valenciennes, France, Louis Bailly, at the age of seventeen, won first prize for viola playing at the Paris Conservatoire. He soon gained a reputation as soloist, playing with the Concerts Colonne, the Société des Concerts du Conservatoire, and other larger orchestras.

Having decided upon a career as chamber music artist, Louis Bailly became a founder-member of the famous Capet Quartet. From this organization he passed to the Geloso Quartet and later he became a member of the Flonzaley and Elman Quartets. He has appeared as soloist with the Philadelphia Orchestra, the Chicago Symphony, the St. Louis Orchestra, the National Symphony under Bodanzky, and with the Friends of Music, New York City.

On May 21, 1930 he received the honorary degree of Doctor of Music and he has been a member of the Jury of the Paris Conservatoire since 1920.

Division V

VIOLONCELLO

Instructor

Felix Salmond

Felix Salmond

A musical endowment was the birthright of this violoncellist. His father was Normand Salmond, the celebrated English bass-baritone, his mother a professional pianist.

Felix Salmond was born in London. There his gifts were developed under the tutelage of Professor W. E. Whitehouse of the Royal College of Music. Later, in Brussels, the young man continued his studies with Edouard Jacobs.

In 1909 Mr. Salmond made his début, in London, and afterwards he appeared in concerts throughout Great Britain.

His début on the Continent, in 1921, was followed in the succeeding year by his first concert appearance in the United States.

In frequent tours of the United States and Europe, Felix Salmond is now appearing in concerts with the most celebrated pianists of the day, and as soloist with the leading orchestras.

Division VI

ACCOMPANYING

Instructor

Harry Kaufman
(Official Accompanist of the Institute)

Accompanying as a profession has been much neglected, although the field is remunerative and full of opportunity for those who will make it their life work. In its way as much an art as solo playing, requiring a thorough musicianship and pianistic ability, accompanyingdemands of students a singleness of purpose and a faithfulness to theirwork. The Division provides the necessary training and experience through specific instruction and manifold opportunities for students to apply and perfect what they acquire by their studies, through the co-operation of the Vocal, Instrumental and Chamber Music Divisions.

Harry Kaufman

Harry Kaufman was born in New York City, of Russian parentage. At the early age of ten he was vocal soloist and choir leader in the principal synagogues of that city.

When twelve years of age he commenced his piano lessons with Gottfried Kritzler at the New York College of Music, and at fifteen he became the pupil of Sigismond Stojowski, later continuing his studies with Josef Hofmann.

Mr. Kaufman has appeared as soloist and assisting artist with the New York Philharmonic and the Philadelphia Orchestras respectively, and has also been heard in numerous solo recitals. His linguistic abilities and wide acquaintance with violin, 'cello and chamber music, as well as vocal literature, have made Mr. Kaufman much in demand as an artist-accompanist.

He has toured with Efrem Zimbalist, Carl Flesch, Léa Luboshutz, Toscha Seidel, Arthur Hartmann, Theodore Spiering, Miron Poliaken, Felix Salmond, Louis Bailly, Alma Glück, Charlotte Lund, Erica Morini, the late George Hamlin, and other artists of prominence.

Division VII

HARP

Instructor

Carlos Salzedo

Assistant

Lucile Lawrence

Carlos Salzedo, who has elevated the harp to a position of undisputed popularity, was born in the province of Gironde, France, and entered the Bordeaux Conservatory at the age of seven. In two years he had won first prizes in piano and solfège. Thence he went to the Paris Conservatory where, at the age of twelve, he began the study of the harp and four years later won the first prizes for both piano and harp.

Until he was twenty Carlos Salzedo toured Europe both as pianist and harpist, and only when Gatti-Casazza engaged him in 1909 as solo harpist with the Metropolitan Opera did Mr. Salzedo finally determine the harp should fashion his career. As harpist he has since toured America and Europe extensively.

Mr. Salzedo organized the Harp Ensemble which bears his name and with Edgar Varèse formed the International Composers' Guild. Mr. Salzedo is President of the National Association of Harpists and an editor of "Éolus", its publication. His "Modern Study of the Harp" is the recognized textbook for harp study.

Carlos Salzedo's compositions and transcriptions are numerous. His symphonic works have been played by the Symphony Orchestras of New York, Chicago, Detroit, Philadelphia, Boston, Cleveland and Cincinnati.

Lyon and Healy harps used exclusively

Division VIII

ORGAN

Instructor

Fernando Germani

A native of Rome, Fernando Germani, at the age of three, began his study of music at the Royal Conservatory of Saint Cecelia. He studied piano, composition and organ, with Bajardi, Respighi and Manari, and was graduated at a youthful age.

When fifteen he was appointed official organist of the Augusteo Orchestra, which position he has held for eleven years. He took part in many performances under Bernardino Molinari and other celebrated conductors, and also played with various other symphony orchestras.

In 1928 Fernando Germani made his American début. Besides playing on the Wanamaker organs in New York and Philadelphia, and with the Chicago Symphony Orchestra, Mr. Germani's concert tours in the Western Hemisphere have carried him to the Pacific coast, and from Canada to the Gulf of Mexico.

In 1929, then twenty-three years of age, Mr. Germani was made head of the Organ Department of the Royal Conservatory of Saint Cecelia in Rome, and High Commissioner of Examinations for organ and organ composition for the Royal Academy of Saint Cecelia.

The organ is a four-manual Aeolian.

Division IX

CAMPANOLOGY

Instructor

Anton Brees

The Curtis Institute of Music offers a course of instruction in carillon playing to advanced organ students and sends a limited number to study with Anton Brees for a period of six weeks, at the Mountain Lake Singing Tower, in Mountain Lake, Florida.

The Singing Tower is the creation of the late Edward W. Bok, who housed in it a set of seventy-one bells of beautiful tone and perfect pitch, and who gave the use of the bells to students of The Curtis Institute of Music enrolled for the study of Campanology.

Students learn the rudiments of bell playing on a practice clavier in the Tower and are allowed to play the actual bells when their progress has warranted such promotion. Another practice clavier is installed in one of the studios of the Institute.

The bells, cast by Taylor and Company, of Loughborough, England, range in weight from seven pounds to eleven tons.

Anton Brees

In a mannerof speaking, the bell playing of Anton Brees has been heard around the world. He is a Belgian, trained for his profession by his father, Gustaaf Brees, city carillonneur in Antwerp; and a graduate of the Royal Flemish Conservatory.

In 1923, having won a reputation in Belgium, Holland and Ireland, Anton Brees was chosen to give recitals on the War Memorial Carillon in Loughborough, England. In the following year he made his first visit to the United States, and a year later opened the Cape Town Carillon in South Africa and the Rockefeller Memorial Carillon of the Park Avenue Baptist Church, New York City. He has since opened carillons in almost every section of the United States, including the one in the Mountain Lake Singing Tower, Mountain Lake, Florida, where he is bell-master.

Eurhythmics

Instructor -- Placido de Montoliu

A native of Tarragona, in Catalonia, Placido de Montoliu received a Bachelor of Arts degree at St. Ignatius of Loyola College, in Barcelona, and began his musical education at the Academia Granados, in the same city, continuing in Geneva, at the Conservatoire and at the Jaques-Dalcroze Institute. He later was graduated from the Jaques-Dalcroze Institute in Hellerau, Germany, and became assistant to Professor Jaques-Dalcroze.

Coming to the United States, Mr. de Montoliu was for nine years instructor in Eurhythmics, Solfège and Choral Singing at Bryn Mawr College, Bryn Mawr, Pennsylvania. Later, he was director of the rhythmic ballet at the Théâtre National de l'Opéra in Paris, for three years.

Mr. de Montoliu is the creator of ballets on Giuseppe San Martini's Concerto in G Major for String Orchestra, and Philippe Gaubert's "Fresques", also incidental dances in Massenet's "Grisélidis" and Ernest Reyer's opera, "Sigurd", all of which were given at the Théâtre National de l'Opéra.

Division X

THEORY AND COMPOSITION

Instructor in Composition
Instrumentation and Orchestration

Rosario Scalero

Instructor in Elementary Counterpoint
and Elementary Harmony

Ernest Zechiel

Instructors in Solfège

Renée Longy Miquelle
Eleanor Meredith

Rosario Scalero

Rosario Scalero, who is recognized as a great authority on theory and composition, began his musical career as a violinist at the Liceo Musicale in Turin. Later he studied with Camillo Sivori in Genoa and August Wilhelmj in London. At the age of twenty, Mr. Scalero won the title of Distinguished Academician of the Royal Academy of St. Cecilia in Rome.

Mr. Scalero's love for theory and composition led him to study for seven years with the master Mandyczewski who was one of the most intimate associates of Brahms and the editor of Schubert's and Haydn's complete works. Thereafter, Mr. Scalero was appointed Docent of Musical Form at the Royal Academy of St. Cecilia.

After a series of concerts in the principal cities of Europe in which Mr. Scalero appeared as a violinist, he settled in Rome and there founded the Societa del Quartetto for the performance of ensemble and choral works.

Mr. Scalero has also acted as High Commissioner for Examinations for the Conservatories of Naples, Rome and Parma. His works are numerous and include compositions for violin, piano and orchestra.

Division XI

OPERA

Conductor

Fritz Reiner

Instructor in Operatic Acting

Wilhelm von Wymetal, Jr.

Coaches

Alberto Bimboni
Andreas Fugmann
Sylvan Levin
Boris Goldovsky
Elizabeth Westmoreland

Fritz Reiner

Fritz Reiner was born in Budapest, and studied at the National Academy of Music under Thoman and Koessler.

He has been conductor for the Komische Opera and the Volksoper in Budapest, the Municipal Opera in Laibach, the Dresden Opera and the Dresden State Orchestra.

In Rome in the year 1922 Fritz Reiner conducted as guest the first performance of "Die Meistersinger" ever given in the Teatro Costanzi, and some of the concerts of the Augusteo Orchestra. In Barcelona he conducted at the Teatro Liceo.

In the same year Mr. Reiner made his first appearance in the United States, becoming the successor of the late Eugène Ysaÿe as conductor of the Cincinnati Orchestra, which position Mr. Reiner held until the end of the season 1930-31, resigning then to become a conductor of the Philadelphia Grand Opera Company.

During the period of his engagement by the Cincinnati Orchestra, Mr. Reiner conducted some of the concerts given at the Lewisohn Stadium in New York and at the Hollywood Bowl. He also conducted German operas at the Teatro Colon in Buenos Ayres and in the winter of 1927-1928 was guest conductor of the Philadelphia Orchestra.

In 1932 Mr. Reiner was decorated by King Victor Emmanuel III of Italy with the title "Officer of the Crown", for great musicianship and distinction as a conductor.

Wilhelm von Wymetal, Jr.

Wilhelm von Wymetal the younger is a graduate of the Vienna Conservatory of Music and Dramatic Art. As an actor, he started his career in Vienna, his home city, and continued in Berlin. Later he specialized in operatic stage directing, and became connected with the Leipzig and Vienna Operas. Called to the Metropolitan Opera Company of New York in 1927 he co-operated with his father, Wilhelm von Wymetal, in staging many of the important productions of that organization.

Mr. von Wymetal, Jr. was released by Mr. Gatti Casazza in the summer of 1929 to become Stage Director of the Philadelphia Grand Opera Company.

Alberto Bimboni

Alberto Bimboni was born in Florence, one of a large family of musicians. He studied piano, organ and composition and at the age of sixteen conducted his first orchestral composition. Two years later he made his début as operatic director.

Mr. Bimboni organized the Society of Popular Orchestral Concerts and was its conductor for four years, the inaugural concert being given with Busoni and Ysaÿe as soloists. In 1911 Mr. Bimboni toured the United States, conducting, with Giorgio Polacco, Puccini's "Girl of the Golden West." He has been associated with a number of opera companies, among which were the Hammerstein, the Boston, and the Philadelphia OperaticSociety, as conductor, and is himself the composer of two operas. Mr. Bimboni is Director of the Orpheus Club of Philadelphia and a member of the faculty in the Music Department of the University of Pennsylvania.

Andreas Fugmann

Andreas Fugmann's musical education began at the age of ten with the study of the violin. In his fifteenth year he entered the Royal Conservatory of Music in Dresden, the city of his birth, and there studied piano, violin, trumpet, theory and composition. He served as bandmaster in the German Army during the World War, after which he returned to the Dresden Conservatory for graduate work.

In 1919 Mr. Fugmann became conductor and chorus master at the Municipal Opera in Erfurt. Later he acted in the same capacities at the State Theatre in Coburg and at the National Opera of Holland.

In 1923 Mr. Fugmann was coach and accompanist for Madame Elisabeth Rethberg on her tour of the United States and Cuba. Besides Madame Rethberg, he has coached such distinguished artists as Anne Roselle, Editha Fleischer, Giovanni Martinelli, Edward Johnson and Mario Chamlee.

Division XII

ORCHESTRA

Instructor of Conducting and Orchestra Classes
Conductor of The Curtis Symphony Orchestra

Fritz Reiner

Other Instructors

*Alexander Hilsberg - String Ensemble
*Marcel Tabuteau - Woodwind Ensemble
*Saul Cohen Caston - Brass Ensemble

Jascha Brodsky - Violin
Max Aronoff - Viola
*Frank Miller - Violoncello
*Anton Torello - Double Bass
*William Kincaid - Flute
Daniel Bonade- Clarinet
*Marcel Tabuteau- Oboe
*Ferdinand del Negro - Bassoon and Contrabassoon
*Anton Horner - Horn
*Saul Cohen Caston - Trumpet
*Charles Gerhard - Trombone
*Philip Donatelli - Tuba
*Oscar Schwar - Percussion

Orchestra Librarian

Andrew Luck

*Member of the Philadelphia Orchestra

L a n g u a g e s

Instructors

Mary Wesner, A.B. ..... English

René Daudon ..... French

Mary Shumway, Ph. D.)
Martha Türk) ..... German

Eufemia Giannini Gregory ..... Italian

Placido de Montoliu ..... Spanish

Mary Wesner, A.B. ..... Latin

T u t o r s

Mary Wesner, A.B.
Mary Shumway, Ph.D.

PLANS OF STUDY

The courses of study at The Curtis Institute of Music are not rigid. The curriculum of each student is carefully adjusted to his individual needs. In general, the following may be considered as typical:

(Major subject in capitals; supplementary subjects underneath)

VOICE	PIANOFORTE
Piano, Grade B	Chamber Music
Coaching and Repertoire	Solfège and Theory
Solfège and Theory	English
English	French
French	German
German	Italian
Italian	Spanish
Spanish	Eurhythmics
Diction	
Operatic Acting	
Eurhythmics	

VIOLIN, VIOLA AND VIOLONCELLO
Piano, Grade B
Chamber Music
Orchestra
Orchestra Class
Solfège and Theory
English
French
German
Italian
Spanish
Eurhythmics

PLANS OF STUDY, Continued

CHAMBER MUSIC

Piano (To those in need of professional
Violin (advice, individual instruction in
Viola (their respective instruments will
Violoncello (be given

Piano, Grade B
Orchestra
Orchestra Class
Solfège and Theory
English
French
German
Italian
Spanish
Eurhythmics

ACCOMPANYING	HARP	ORGAN
Piano, Grade B	Piano, Grade B	Piano, Grade B
Chamber Music	Harp Ensemble	Organ Class
Solfège and Theory	Orchestra	Solfège and Theory
English	Orchestra Class	English
French	Solfège and Theory	French
German	English	German
Italian	French	Italian
Spanish	German	Spanish
Eurhythmics	Italian	Eurhythmics
	Spanish	
	Eurhythmics	

PLANS OF STUDY, Continued

CAMPANOLOGY	COMPOSITION	ORCHESTRA INSTRUMENTS
Organ	Piano, Grade B	Double Bass, Wood-
Piano, Grade B	Elements of	wind, Brass or
Organ Class	Music	Percussion
Solfège and	Instrumenta-	Piano, Grade B
Theory	tion and Or-	Orchestra
English	chestration	Orchestra Class
French	Chamber Music	Chamber Music
German	Score Read-	Solfège and Theory
Italian	ing	English
Spanish	Orchestra	French
Eurhythmics	Score Read-	German
	ing	Italian
	English	Spanish
	French	Eurhythmics
	German	
	Italian	
	Spanish	

ORCHESTRA PLAYING

Violin (To those in need of professional ad-
Viola (vice, individual instruction in their
Violoncello (respective instruments will be given

Piano, Grade B
Orchestra
Orchestra Class
Solfège and Theory
English
French
German
Italian
Spanish
Eurhythmics

PLANS OF STUDY, Continued

CONDUCTING	OPERA
Conducting of Student Orchestra	Coaching and Repertoire
Conducting of Practice Groups	Operatic Acting
Score Reading at Piano	English
Instrumentation	French
Playing in Orchestra	German
Piano, Grade B	Italian
Solfège and Theory	Spanish
English	Diction
French	Eurhythmics
German	
Italian	
Spanish	
Eurhythmics	

GENERAL INFORMATION

Living Accommodations - Upon request, the Student Counselor will advise students and assist them in obtaining suitable living accommodations. A scale of rentals and any further information regarding rooms may be obtained through the office of the Counselor.

Practice Facilities - For practice purposes, studios are equipped with Steinway pianos, one studio with a three-manual Aeolian practice organ, and one studio with a practice clavier for students of Campanology.

Health Measures - Upon request, the Institute will recommend physicians to attend students in case of illness.

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to be presented for examination. While the choice of compositions is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown in the examination, rather than upon the degree of advancement already attained. Admission is limited to those applicants whose natural musical talent gives promise of development to a point of artistic achievement. Selection from among the applicants is made by competitive elimination. The examiners do not assume the obligation of hearing all that an applicant is required to have in readiness for examination.

VOICE

The applicant must possess an exceptionally good voice, health, vitality, musical talent and personality. In addition, the applicant should have at least an elementary knowledge of music and of pianoforte, while some knowledge of languages is very desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory. The selections should be chosen from the works of the following composers: Parisotti, Händel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Fauré, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, and Wagner.

Applicants should not be over twenty-three years of age.

PIANOFORTE

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-Tempered Clavichord of Bach; a Beethoven sonata, complete; two selections -- one slow and one brilliant -- from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

VIOLIN

Applicants should have a precise knowledge of the positions and the change of positions, double notes, and a complete command of scales and the usual ways of bowing. They should be able to play selected studies from Kreutzer, Rode and Fiorillo, and one or more concertos from the works of the following composers: de Bériot, Viotti, Spohr, or Vieuxtemps. Selections should be submitted from memory.

Applicants should not be over twenty years of age.

VIOLA

Applicants must have some knowledge of the clefs, the positions, scales and arpeggios; and be familiar with some of the standard violin studies such as those of Kreutzer, Rode, and also Campagnoli's 41 Caprices, Opus 22, which are especially written for the viola. They should also be able to play one movement of Firket's or Hans Sitt's Concertos.

Applicants should not be over twenty-five years of age.

VIOLONCELLO

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

Applicants should not be over twenty years of age.

CHAMBER MUSIC

Applicants must possess a good ear, be able to read fluently at sight from standard works of chamber music, and show command of the instrument of their selection.

Applicants should not be over thirty years of age.

ACCOMPANYING

Applicants must demonstrate sufficient pianistic ability to play satisfactorily some of the more difficult studies of Cramer, Clementi-Tausig, or Czerny, Opus 740; be able to read at sight, with a certain degree of accuracy, such accompaniments as the Examiners may choose, and have a fair knowledge of the standard violin, 'cello and song literature.

HARP

Applicants should possess a knowledge of the principles of modern harp playing and be familiar with its "fundamental position" and "symbols".

Knowledge of piano playing is desirable. Applicants should submit from memory two works of contemporary composers and two transcriptions from the classics.

Applicants should not be over twenty years of age.

ORGAN

The following should be submitted from memory: (a) Fugue or principal movement from a sonata or symphony, (b) a trio and (c) a slow movement.

Applicants must also play the following on the pianoforte: (a) a study, (b) a nocturne or other slow movement.

Applicants should not be over twenty-three years of age.

CAMPANOLOGY (Bells)

Applicants (preferably men) must be able to play the organ and should have a thorough knowledge of harmony, being able to read music easily and to transpose a composition at sight. They must be at ease at the keyboard, and should possess a sound physique, as the playing of bells is a strenuous art.

Applicants should not be over thirty years of age.

COMPOSITION

Applicants must send their manuscripts by registered mail for examination, presenting themselves in person only when so requested by the Institute. All manuscripts must be in the handwriting of the applicant.

Only such manuscripts as show genuine creative ability will be considered.

OPERA

Applicants must possess a good voice and be well advanced in the art of singing. They should give evidence of a musical background, general musicianship, and some knowledge of opera repertoire. They must be able easily to read music at sight. A knowledge of languages is desirable.

They should have a good stage presence and sound physique.

Applicants should not be over thirty years of age.

ORCHESTRA PLAYING

Applicants must possess an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read atsight, and show talent and aptitude for the instrument of their selection.

Applicants should not be over thirty years of age.

CONDUCTING

Applicants must possess an accurate ear, a developed rhythmic sense, and a theoretical knowledge of the range and technique of orchestral instruments in the modern orchestra. They must be able to transpose at sight and demonstrate a knowledge of harmony and musical form.

Applicants must likewise show familiarity with classical and romantic orchestral literature and be able to read scores fluently at the piano, such as the nine symphonies of Beethoven; the C major, E flat major and G minor symphonies of Mozart; the four symphonies of Brahms; and the overtures of Weber, Mendelssohn and Wagner.

PHYSICAL EQUIPMENT

Buildings and location

Occupying three fine old remodelled residences facing the green of Rittenhouse Square, The Curtis Institute of Music is in the heart of the best residential section of Philadelphia. It is within four blocks of the Academy of Music where the symphony concerts of the Philadelphia Orchestra, the concerts of important visiting artists and the performances of the Metropolitan Opera Company of New York are given.

Casimir Hall has a seating capacity of 300, and adjoins the main building of the school. The interior walls, of white mahogany, are panelled up to the domed ceiling. The illumination is effected by indirect lighting.

The concert organ, a four-manual Aeolian, is used for students' lessons as well as for concerts.

A proscenium elevator facilitates the placing on the stage of pianos that are stored on the floor below.

In this hall students acquire experience in performing before an audience under conditions similar to those which they will encounter later in professional life.

The library consists of 23,000 volumes -- books, music and scores. It includes many original and unedited editions of music of the great masters. Also it embraces a generous collection of Victor, Columbia, Brunswick, Edison, Odéon, Polydor and Gramaphonic records, as well as Duo-Art rolls. An interesting feature is a collection of Stereographs.

THE INSTRUMENT COLLECTION

Old Instruments

Violins

Nicolaus Amati	Cremona
Januarius Gagliano	Naples 1752
Niccolo Gagliano	Naples 1709
Niccolo Gagliano	Naples 1726
Francesco Goffriller	Udine 1725
Jean Baptiste Guadagnini	Milano 1753
Jean Baptiste Guadagnini	Milano 1755
Jean Baptiste Guadagnini	Parma 1764
Pietro Guarnerius	Venice 1750
Carlo Ferdinando Landolphus	Milano 1753
Nicolas Lupot	Paris 1813
Nicolas Lupot	Paris circa 1800
Nicolas Lupot	Paris
Gaspar Lorenzini	Placentiae 1784
Pique	Paris 1793
Pique (three-quarter size)	Paris
Pietro Giacomo Rogeri	Brescia 1700
Laurentius Storioni	Cremona 1784
Antonius Stradivarius	Cremona 1697
Carl Antonio Testori	Milano 1729
Jean Baptiste Vuillaume	Paris

Violas

Antonius and Hieronymous Amati	Cremona 1616
Gasparo da Salo	Brescia 1570
Gasparo da Salo	Brescia, end of 16th century

Violoncellos

Tomasso Ballestrieri	Mantua 1765

Old Instruments, Continued

Violoncellos, Continued

Matteo Goffriller	Venice, early 18th century
Giovanni Grancino	Milano 1704
Jean Baptiste Vuillaume	Paris 1840-1850

Double Basses

Amati	Italian School
Baldontoni	Italian School
Carcassi	Italian School
Carcassi	Italian School
Cavallini	Italian School
Darches	Paris 1820
Gagliano	Italian School
Gagliano	Italian School
Piatellini	Italian School
Raffo	Italian School
Storioni	Italian School
D. Tecchler	Italian School

B o w s
Violin

Charles Peccatte (silver)	Paris 1825
Charles Peccatte (silver)	Paris 1826
Charles Peccatte (silver)	Paris 1827
Dominic Peccatte (gold)	
Peccatte (silver)	
Lamy, le père (silver)	Paris 1899
Lamy, le père (silver)	
Lupot (silver)	Paris 1810
Lupot (silver)	Paris 1812
Nürnberger	
Pfretzschner	

B o w s, Continued
Violin, Continued

Pfretzschner .....
Pfretzschner .....
Sartory (silver) ....
Silvertre Maucotel (gold) .. Paris 1898
Tourte (ivory frog) .....
Tourte (gold; tortoise frog)
Tourte, Ainé (silver) .....
Tourte, le jeune (silver)...
Tourte, François (tortoise frog)
Vigneron ....
Voirin (silver) 1860
Voirin (silver) .....
Gold .....

Viola

Dobb (silver) .....
Charles Peccatte (silver) ..
Dominic Peccatte (silver) ..
Vuillaume (silver) .....

Violoncello

Lupot (silver) ..... Paris 1808
Dominic Peccatte (silver) .. Paris 1826
Simon (silver) ..... Paris 1827
Voirin (silver) ..... Paris 1856
Voirin (silver) ..... Paris 1865

Modern Instruments

12 violins
14 violas
3 violoncellos
3 double basses

B o w s

1 violin
15 viola
1 violoncello
4 double bass

Modern Instruments, Continued

Pianos

2 Steinway Concert Grands
61 Steinway Grands
6 Steinway Uprights
1 Duo-Art Grand

Harps

1 Lyon and Healy Concert Grand
15 Lyon and Healy Practice

Woodwind and Brass Instruments

WORKS OF ART

Believing that the study of one form of Art is stimulated by an appreciation of another, and that environment plays an important part in education, The Curtis Institute of Music seeks to provide an atmosphere that will furnish this subtle influence. Within its buildings are paintings, etchings, lithographs and watercolors, by eminent artists of the past and the present, sculpture, tapestries, Oriental rugs, antique furniture and fine wrought iron pieces.

On the walls are some forty paintings, by George Wharton Edwards, Emil Carlsen, Childe Hassam, George Inness, Jr., W. L. Metcalf, Elmer Schofield, Frederick J. Waugh, Paul King, Hovsep Pushman, Ralph Albert Blakelock, and other contemporary artists, as well as a few older works including two flower pieces by Jean Baptiste Monnoyer, a portrait of the Countess of Carlisle by Sir Peter Lely, and a predella panel of the Umbrian School. Etchings include the very fine "Joseph Conrad Listening to Music", by Muirhead Bone, and one of James McBey's best works, entitled "The Pianist", besides portraits of Beethoven, Wagner and Paderewski, by Emil Orlik, Jacques Reich and Emil Fuchs respectively. There are also some Fantin-Latour lithographs, Wagnerian in inspiration, and a charming watercolor sketch of Chopin by his friend Kwiatkowsky.

The finest piece of sculpture is a bronze head of Beethoven by Emile Antoine Bourdelle. There are also a bas relief portrait of Edward MacDowell by Helen Farnsworth Mears, and a bronze group by Benjamin Turner Kurtz entitled "Music", besides statuettes by Ary Bitter and Edward Berge.

The tapestries include three antique Oudenarde

WORKS OF ART, Continued

pieces, while some old Beauvais and Brussels fragments are used as chair covers.

The iron door, entrance to Casimir Hall, is by Samuel Yellin.

PUBLIC APPEARANCES OF CURTIS INSTITUTE STUDENTS 1931-1932

Carrying out the policy of providing public appearances for students, the Institute scheduled the following activities:

Concerts by The Curtis Symphony Orchestra, with students as soloists:

The Academy of Music, Philadelphia (the Philadelphia Forum), conducted by Mr. Reiner ..... December 16, 1931

Carnegie Hall, New York, conducted by Mr. Reiner and Dr. Bailly ....January 29, 1932

Twenty concerts before eleven educational and civic groups in Pennsylvania, New Jersey, Delaware, Maryland and Connecticut, by students of Voice, Piano, Accompanying, Violin, Harp, Chamber Music, Flute and Organ

Twenty weekly concerts broadcast to radio audiences by The Curtis Symphony Orchestra, and students of Voice, Piano, Accompanying, Organ, Violin, Viola, Violoncello, Chamber Music and Orchestra Playing

A series of five chamber music concerts in the Pennsylvania Museum of Art at Fairmount, Philadelphia, by the Swastika Quartet and other groups composed of students of chamber music, orchestra playing, voice and piano

PUBLIC APPEARANCES, Continued

Fourteen concerts by the Swastika Quartet, at Seal Harbor, Sorrento and Portland (Maine), Exeter (New Hampshire), Cambridge and Worcester (Massachusetts), Winter Park (Florida), Coker College (South Carolina), and Philadelphia

Besides the foregoing, there were numerous other student activities.

Twenty-three students of Voice and Opera participated as soloists in eighteen of the nineteen performances of grand opera given in Philadelphia by the Philadelphia Grand Opera Company.

Four students appeared as soloists in the performance of "Wozzeck", repeated by the Philadelphia Grand Opera Company, with the same cast, in New York City.

A student of Conducting conducted seven of the Philadelphia performances of the Philadelphia Grand Opera Company.

The Curtis Symphony Orchestra played the orchestra parts of the performances of "Gianni Schicchi" and "Cavalleria Rusticana" by the Philadelphia Grand Opera Company.

A student of Voice appeared as soloist in the annual Bach Festival at Bethlehem, Pennsylvania.

Two students of Voice, one student of Piano, and the Elbee String Quartet participated in the Mozart Festival given at Harrisburg, Pennsylvania.

Three graduates toured Europe. Four students toured Europe, one toured South Africa, and one appeared in Havana, Cuba.

A graduate and a student gave recitals in Carnegie Hall, New York City.

PUBLIC APPEARANCES, Continued

Three students appeared in the performances of Schoenberg's "Gurrelieder" by the Philadelphia Orchestra in Philadelphia and New York. One student appeared twice as soloist with the Philadelphia Orchestra. Ten students appeared in the Wagnerian performances of the Philadelphia Orchestra in Philadelphia and New York.

A student obtained a three-year contract with the Metropolitan Opera Company of New York.

A student secured a position as organist and carillonneur at Duke University, Durham, North Carolina.

WORKS PERFORMED
BY THE CURTIS SYMPHONY ORCHESTRA
AT THE ACADEMY OF MUSIC, PHILADELPHIA
AND CARNEGIE HALL, NEW YORK CITY
1931-1932

Bach-Pick-Mangiagalli ... Two Preludes for String Orchestra

Brahms ..... Symphony Number 4 in E minor

Fauré ..... Requiem for Soli, Chorus, Organ and Orchestra

Mozart .....Symphonie Concertante for Violin and Viola

Tschaikovsky ..... Concerto in B flat minor for Piano and Orchestra (first movement)

von Weber .....Overture to "Oberon"

Soloists

Iso Briselli, violinist
Max Aronoff, violist
Jorge Bolet, pianist
Natalie Bodanskaya, soprano
Conrad Thibault, baritone
Lawrence Apgar,organist

Conductors

Fritz Reiner
Dr. Louis Bailly

WORKS PERFORMED
IN THE CHAMBER MUSIC CONCERTS
AT THE PENNSYLVANIA MUSEUM OF ART
1931-1932

Arensky ..... Quintet in D major, opus 51, for Piano and String Quartet

Beethoven ....String Quartet in F major, opus 18, Number 1

Brahms ..... Clarinet Quintet in B minor, opus 115, for Clarinet and String Quartet

Brahms ..... "Das Mädchen spricht", opus 107, Number 3

Brahms ..... "Mädchenfluch", opus 69, Number 9

d'Indy .... Suite in D major, opus 24, dans le style ancien, for trumpet, two flutes, two violins, viola, violoncello and double bass

Dohnányi ..... String Quartet in D flat major, opus 15

Fauré ..... Quartet in C minor, opus 15, for Piano, Violin, Viola and Violoncello

Glazounov ... Quintet, opus 39, for two Violins, Viola and two Violoncelli

Gluck ..... Recitative and aria: "Che farò senza Euridice", from "Orpheus"

Händel .....Recitative and aria: "Ombra mai fù" from "Xerxes"

Händel .... Fantasia in C major (piano)

Liszt ..... Valse-Impromptu in A flat major (piano)

Loeffler ..... Four songs for Voice, Viola and Piano, opus 5

Mozart ..... Quintet in A major, Köchel Number 581 for Clarinet and String Quartet

Mozart ..... Rondo alla Turca (piano)

WORKS PERFORMED IN MUSEUM CONCERTS, Continued

Nováček ..... Sinfonietta, opus 48, Octet for Wind Instruments

Pierné ..... Quintet in three movements, opus 41, for Piano and String Quartet

Pizzetti ..... Three Songs for Soprano and String Quartet

Schubert ..... Quintet in A major, opus 114, for Piano, Violin, Viola, Violoncello and Double Bass

Schumann ..... Intermezzo in B minor, opus 4 Number 6 (piano)

Smetana ..... String Quartet in E minor, opus 116 - "Aus meinem Leben"

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STUDENTS' CONCERTS GIVEN IN CASIMIR HALL
1931-1932

Thirty programs were presented by students in Pianoforte, Voice, Violin, Viola, Violoncello, Harp, Wind Ensemble, Composition and Chamber Music.

FACULTY RECITALS GIVEN IN CASIMIR HALL
1931-1932

November 30, 1931 ...*Mr. Felix Salmond, violoncellist

December 14, 1931 ...*Miss Harriet van Emden, soprano, and Miss Lucile Lawrence, harpist

January 18, 1932 ....*Mr. Horatio Connell, baritone, assisted by students

January 21, 1932 .... Compositions of Mr. Ernest Zechiel, played by students

January 25, 1932 .... Miss Lucile Lawrence and Mr. Carlos Salzedo, harpists Mr. William Kincaid, flutist, and Mr. Max Aronoff, violist, collaborating

February 1, 1932 .... *Madame Léa Luboshutz, violinist

February 15, 1932 ... *Mr. Efrem Zimbalist, violinist

February 23, 1932 ... Mr. Abram Chasins, pianist

March 14, 1932 .... Madame Queena Mario, soprano; Mr. Wilfred Pelletier at the Piano

April 4, 1932 .... Mr. David Saperton, pianist

April 11, 1932 ....*Dr. Louis Bailly, violist

April 18, 1932 .... Mr. Fernando Germani, organist

*Mr. Harry Kaufman at the Piano

ADDITIONAL EVENT IN CASIMIR HALL

January 9, 1932 .... Concert by The Musical Art Quartet and Mr. Josef Hofmann

STUDENTS ARE FROM THE FOLLOWING COUNTRIES:

CHINA
ENGLAND
FRANCE
GERMANY
HUNGARY
ITALY
RUSSIA

THE UNITED STATES
(31 STATES)

HAWAII

CUBA
PUERTO RICE
BERMUDA

CANADA

MEXICO

CALENDAR FOR THE SCHOOL YEAR 1932-1933

School Year begins ..... *October 3, 1932

School Year ends ..... May 31, 1933

Holidays

Thanksgiving Day ..... November 24, 1932

Christmas vacation ... December 24, 1932 to
January 3, 1933 (both inclusive)

Washington's Birthday ... February 22, 1933

Easter vacation ..... April 16, 1933 to April 23,
1933 (both inclusive)

Memorial Day ..... May 30, 1933

*Opening postponed until October 17, 1932
(on account of Infantile Paralysis epidemic)

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